

felt breathless all day

by

Amanda Forrest-Chan

A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Fine Arts

in


Printmaking

Department of Art and Design
University of Alberta

© Amanda Forrest-Chan, 2015

DVD Image List

1. Forrest-Chan. 01.
Title of Show (felt breathless all day)
2015
Vinyl Lettering
2. Forrest-Chan. 02.
Here to There bookwork install view
2015
photopolymer gravure, digital, photopolymer text plates, serigraphy,
woodcut, chine-collé, binding
3. Forrest-Chan. 03.
Here to There bookwork install view
2015
photopolymer gravure, digital, photopolymer text plates, serigraphy,
woodcut, chine-collé, binding
4. Forrest-Chan. 04.
Here to There bookwork install view
2015
photopolymer gravure, digital, photopolymer text plates, serigraphy,
woodcut, chine-collé, binding
5. Forrest-Chan. 05.
Here to There bookwork install view
2015
photopolymer gravure, digital, photopolymer text plates, serigraphy,
woodcut, chine-collé, binding
6. Forrest-Chan. 06.
Here to There bookwork install view
2015
photopolymer gravure, digital, photopolymer text plates, serigraphy,
woodcut, chine-collé, binding
7. Forrest-Chan. 07.
It Catches the Scent (bookwork hanging image)
2015
digital, woodcut, *chine-collé*
Measurements (image, framed): 16 x 25, 28 x 36



Digitized by the Internet Archive
in 2024 with funding from
University of Alberta Library

<https://archive.org/details/Chan2015>

8. Forrest-Chan. 08.
Clothes of Wool (bookwork hanging image)
2014
digital, woodcut, *chine-collé*
Measurements (image, framed): 17 x 20, 28 x 36
9. Forrest-Chan. 09.
On One of Its Sides it had Three Ribs
2015
photopolymer gravure, *chine-collé*
Measurements (image, framed): 16 x 20, 28 x 36
10. Forrest-Chan. 10.
Standing By (bookwork hanging image)
2014
digital, woodcut, *chine-collé*
Measurements (image, framed): 17 x 20, 28 x 36
11. Forrest-Chan. 11.
And I will Be Hidden
2014
photopolymer gravure, *chine-collé*
Measurements (image, framed): 7 x 10.5, 22 x 28
12. Forrest-Chan. 12.
Land I had Searched Out for Them
2014
photopolymer gravure, *chine-collé*
Measurements (image, framed): 7.5 x 10.5, 22 x 28
13. Forrest-Chan. 13.
In Ascending Stages
2014
photopolymer gravure, *chine-collé*
Measurements (image, framed): 7 x 10, 22 x 28
14. Forrest-Chan. 14.
Then it Sprouted and Became (performance view)
2015
sphagnum peat moss, peat soil, bone meal
Measurements (L, W, H): 25 x 35 x 8
15. Forrest-Chan. 15.

Then it Sprouted and Became (detail)

2015

sphagnum peat moss, peat soil, bone meal

Measurements (L, W, H): 25 x 35 x 8

16. Forrest-Chan. 16.

Then it Sprouted and Became (performance detail)

2015

sphagnum peat moss, peat soil, bone meal

Measurements (L, W, H): 25 x 35 x 8

17. Forrest-Chan. 17.

Broken and Festering

2015

photopolymer gravure, *chine-collé*

Measurements (image, framed): 24 x 12.5, 28 x 36

18. Forrest-Chan. 18.

They Will be Grafted In

2015

photopolymer gravure, *chine-collé*

Measurements (image, framed): 19 x 13, 26 x 32

19. Forrest-Chan. 19.

Was It Because There Were No Graves II

2014

photopolymer gravure, *chine-collé*

Measurements (image, framed): 15 x 10, 22 x 28

20. Forrest-Chan. 20.

Fury Subsides

2015

photopolymer gravure, *chine-collé*

Measurements (image, frame): 16.5 x 12.5, 26 x 32

21. Forrest-Chan. 21.

Your Path is a Reckless One

2015

photopolymer gravure, *chine-collé*

Measurements (image, framed): 16.5 x 12.5, 26 x 32

22. Forrest-Chan. 22.

The Cliffs Will Crumble (Every Wall Will Fall)
2015
photopolymer gravure, *chine-collé*
Measurements (image, frame): 16.5 x 12.5, 26 x 32

23. Forrest-Chan. 23.
Searched But Could Not Find
2015
photopolymer gravure, *chine-collé*
Measurements (image, framed): 16 x 46.5, 25 x 52

24. Forrest-Chan. 24.
You Were Cut Off From What Is
2015
photopolymer gravure, *chine-collé*
Measurements (image, framed): 18 x 12, 26 x 32

25. Forrest-Chan. 25.
But A Breath
2015
photopolymer gravure, *chine-collé*
Measurements (image, framed): 19 x 25.5, 32 x 40

26. Forrest-Chan. 26.
The Toil of My Hands (Pied Pools)
2015
photopolymer gravure, *chine-collé*
Measurements (image, framed): 13 x 17.5, 24 x 32

27. Forrest-Chan. 27.
Under His Head
2015
photopolymer gravure, *chine-collé*
Measurements (image, framed): 12.5 x 27.5, 28 x 36

28. Forrest-Chan. 28.
Was it Because There Were No Graves
2015
photopolymer gravure, *chine-collé*
Measurements (image, frame): 26.5 x 12.5, 26 x 32

29. Forrest-Chan. 29.

Install View
2015

30. Forrest-Chan. 30.
Install View
2015

31. Forrest-Chan. 31.
Install View
2015

32. Forrest-Chan. 32.
Install View (bookwork)
2015

33. Forrest-Chan
Then it Sprouted and Became
2015
sphagnum peat moss, peat soil, bone meal
Measurements (L, W, H): 25 x 35 x 8

Amanda Forrest – Chan MFA C.V.

aechan@ualberta.ca

Education:

- 2011-2015 University of Alberta, Edmonton, Alberta
Master of Fine Arts (Printmaking)
- 2013 University of Dundee (Michael Smith Foreign Study Supplement (SSHRC)),
Dundee, Scotland
- 2007-2009 York University, Toronto, Ontario
Bachelor of Fine Arts Honours (Cum Laude)
- 2008 The Chinese University of Hong Kong (Study Abroad), Hong Kong (SAR)
- 2003-2007 York University, Toronto, Ontario
Bachelor of Arts Honours (Health Sciences - Psychology)

Work:

- 2014 Principal Instructor (Silkscreen Workshop), Society of Northern Alberta
Printmakers, Edmonton, Alberta
- 2014 Silkscreen Poster Printmaker, Make Something Edmonton, Edmonton, Alberta
- 2014 Principal Instructor (Silkscreen Workshop), Society of Northern Alberta
Printmakers, Edmonton, Alberta
- 2014 Graduate Teaching Assistant- Principal Instructor (Art Fundamentals),
Department of Art and Design, University of Alberta, Edmonton, Alberta
- 2014 Principal Instructor, Sambaa K'e Print Studio, Sambaa K'e Dene First Nation
Band, Trout Lake, Northwest Territories
- 2014 Workshop Developer, Sambaa K'e Print Studio, Sambaa K'e Dene First Nation
Band, Trout Lake, Northwest Territories
- 2014 Graduate Teaching Assistant- Principal Instructor (Art Fundamentals),
Department of Art and Design, University of Alberta, Edmonton, Alberta
- 2013 Principal Instructor (Relief Printmaking), Society of Northern Alberta
Printmakers, Edmonton, Alberta
- 2013 Impact8 International Printmaking Conference Coordinator (Open Portfolio and
Poster Presentations), University of Dundee/Dundee Contemporary Arts,
Dundee, Scotland
- 2013 Impact8 International Printmaking Conference Coordinator (Artist Books and
Open Books Exhibition), University of Dundee, Dundee, Scotland

2013	Instructor's Assistant (For Professor Liz Ingram - Senior Printmaking), Department of Art and Design, University of Alberta, Edmonton, Alberta
2012	Principal Instructor (Relief Printmaking), Society of Northern Alberta Printmakers, Edmonton, Alberta
2012	Graduate Teaching Assistant (Senior Printmaking), Department of Art and Design, University of Alberta, Edmonton, Alberta
2012	Lab Assistant (Art Fundamentals), Department of Art and Design, University of Alberta, Edmonton, Alberta
2011	Lab Assistant (Printmaking), Department of Art and Design, University of Alberta, Edmonton, Alberta

Awards/Scholarships/Residencies/Bursaries:

2012	<i>Michael Smith Foreign Study Supplement (SSHRC)</i> , Research Council of Canada
2012	<i>Walter H. Johns Graduate Fellowship</i> , University of Alberta, Edmonton Alberta
2012	<i>Social Sciences and Humanities Research Council Award (SSHRC)</i> , Research Council of Canada
2012	<i>Mary Louise Imrie, J Gordin Kaplan, & Profiling Alberta's Graduate Students Travel Award - FSGR</i> , University of Alberta, Edmonton, Alberta
2011	<i>Art and Design Entrance Bursary</i> - University of Alberta, Edmonton, Alberta
2011	<i>Queen Elizabeth II Scholarship</i> - FGSR, University of Alberta, Edmonton, Alberta
2011	<i>Nikolic Emerging Artist Scholarship - The Print Studio</i> , The Hamilton Printmakers Arts Association, Hamilton, Ontario
2010	<i>Creative Residency</i> , The Banff Centre, Banff, Alberta
2010	<i>York Print Media Area Awards- Open Studio Award</i> , Goldfarb CFA, York University, Toronto, Ontario
2010	<i>Spark Box Studio Residency Award Summer 2010</i> , Spark Box Studio, Picton, Ontario

Solo Shows:

2010	<i>Shades of Living Light</i> , The Other Gallery, The Banff Centre, Banff, AB
2011	<i>Sensing Light</i> , Members Gallery, The Print Studio, Hamilton, ON (selected)

2015 *felt breathless all day*, FAB Gallery, Edmonton, AB (MFA Thesis Show)

Group Exhibitions:

2015 *Felt Breathless All Day (Master's Thesis Show)*, FAB Gallery, University of Alberta, Edmonton, Alberta (Upcoming)

2014 *Print Affair*, SNAP Gallery, Edmonton, Alberta

2014 *Southern Graphics Council- Open Portfolio in the Sky*, Southern Graphics Council, San Francisco, California

2013 *Impact8 International Print Conference (Scotland)- Volunteers' Exhibition*, Duncan of Jordanstone College of Art and Design at the University of Dundee, Dundee, Scotland (selected)

2013 *Impact8 International Print Conference (Scotland)- Artist Book Exhibition*, Duncan of Jordanstone College of Art and Design at the University of Dundee, Dundee, Scotland (selected)

2013 *Impact8 International Print Conference (Scotland)- Open Portfolio*, Duncan of Jordanstone College of Art and Design at the University of Dundee, Dundee, Scotland (selected)

2013 *Masters Students Thesis Show*, Duncan of Jordanstone College of Art and Design at the University of Dundee, Dundee, Scotland (selected)

2012 *Master Pieces*, Manifest Gallery, Cincinnati, OH (selected)

2012 *Walking on Walls*, SNAP Gallery, Edmonton, AB

2011 *Print Affair 2011*, SNAP Gallery, Edmonton, AB

2011 *The Sketchbook Project (traveling exhibition)*, Brooklyn Art Library, Brooklyn, NY; Austin Museum of Art, Austin, TX; SPACE Gallery, Portland, ME; The Granite Room, Atlanta, GA; Transformer Gallery, Washington, DC; Form/Space Atelier, Seattle, WA; 111 Minna Gallery, San Francisco, CA; Hyde Park Arts Center, Chicago, IL; and Full Sail University, Winter Park, FL

2011 *Small is Good*, The Print Studio, Hamilton, ON

2010 *BIMPE VI*, Federation Art Gallery, Granville Island, BC; Dundarave Print Workshop, Granville Island, BC; and SNAP Gallery, Edmonton, AB (selected)(juried)(exhibition catalogue)

2010 *Printapolooza (in conjunction with Open Studio's Printopolis International Symposium on Printmaking)*, Gales Gallery, Toronto, ON (selected)

- 2010 *The Print Show*, John B Aird Gallery, Toronto, ON (selected)(juried)
- 2010 *The Social Determinants of Mental Health: From Awareness to Action Conference of the Adler Institute on Social Exclusion (Poster and Artwork Exhibition)*, Drake Hotel, Chicago, IL (selected)
- 2010 *PrintZero Exchange Exhibition 7*, PrintZero Studio, Seattle, WA
- 2010 *Hard Pressed*, Gales and Special Projects Galleries, York University, Toronto, ON
- 2010 *Synesthesia*, Goldfarb CFA, York University, Toronto, ON
- 2010 *24 Hour Workshop*, Special Projects Gallery, York University, Toronto, ON
- 2009 *Artists Books and Multiples Group Show*, Gales Gallery, York University, ON
- 2009 *24 Hour Weekend*, Goldfarb Centre for Fine Arts, York University, Toronto, ON
- 2008 *Weekend Workshop- Accelerated Art*, Special Projects Gallery, York University, Toronto, ON

Publications:

- 2013 *TAKE Zine 7.1 (Spring 2013)*, University of Alberta Sociology Graduate Students' Association, University of Alberta, Edmonton, Alberta
- 2013 *Ars Medica (Volume 9, Number 2) Journal of Medicine, The Arts, and Humanities*, Mount Sinai and University of Toronto, Toronto, ON

Nominations:

- 2010 *BMO Financial Group 1st Art! Invitational National Student Art Competition* Goldfarb Centre for Fine Arts, York University, Toronto, ON
- 2009 *Letter of Recognition – International Experience*, York International, York University, Toronto, ON (received)

Guest Lecture:

- 2015 *Art 101*, University of Alberta, Edmonton, AB
- 2015 *Undergraduate Research Initiative- Career Research Crawl*, University of Alberta, Edmonton, AB

Felt Breathless All Day
MFA Thesis Statement
Amanda Forrest-Chan

*How I have felt that thing that's called 'to part',
and feel it still: a dark, invincible
cruel something by which what was joined so well
is shown once more, held out, and torn apart.*

*In what defenceless gaze at that I've stood,
which, as it, calling to me, let me go,
stayed there, as though it were all womanhood,
yet small and white and nothing more than, oh,*

*a waving now, already unrelated
to me, a slight, continuing wave, -scarce now
explainable: perhaps a plum-tree bough
some perching cuckoo's hastily vacated.*

- *Parting* by Rainer Maria Rilke

For many years I have considered what it means to be whole. Throughout my life I have witnessed several instances where mind has seemed to separate from body, as one stays in tact while the other is broken. Healing sets in to rejoin the two, but there is always something that remains - some reminder that speaks of this separation. Sometimes it is a scar, sometimes a memory.

Two years ago, I experienced the process of losing a loved one to death for the first time. After this, I went on two journeys: one to Scotland where I visited the homeland of the loved one I had lost, and the other to Trout Lake (Sambaa K'e Dene Band), Northwest Territories. During my time in Trout Lake I entered a community that was grieving losses, some of which were similar to my own. These various experiences were navigated in different ways, often based in the knowledge that land locates and restores some of what is lost in death or painful circumstances. This is an understanding that can only come with respect for land and the life it sustains. It is also on the homeland where one can become profoundly aware of the brevity of life within the vast span of time, and become aware of one's own position within these overlapping cycles. This process of realization is both intrinsic and invaluable to moving through pain.

I have noticed that tolerance and patience for those who are grieving or in pain seems to have a specific and imminent expiration. When this threshold is reached, there begins a push, whether spoken or unspoken, to "move on". This inevitable reality is troubling, considering the non-linear and intangible nature of healing.

In her book *The Body in Pain*, Elaine Scarry describes the inexpressibility of pain. She explains that the effect of pain causes a separation from others, as the body becomes one's own private universe. The meaning of words is rendered useless as experience lies beyond the reaches of language. In my work I try to access this inexpressibility with the hope of creating a relationship between the visible body and internal experiences of pain.

My current practice involves the translation of photographic images into photopolymer gravure prints. This process allows me to use forms and textures that evoke surfaces of the body and serve as metaphors for physical destruction, angst, and transformation. My process involves consciously seeking out these relationships in various locations of my homeland. Many of my images have an autobiographical reference, alluding to different forms of brokenness, destruction and bodily decay that I have come into contact with. These connections echo an understanding of the impermanence of health, and ultimately, life. Particularly it is the destruction of trees that resonates with me. Their physicality has an uncanny reference to the body, expressing in silence that what once stood tall and secure can collapse, split and become maimed.

In several instances, the images gradate between lighter and darker fields in order to reveal some parts while hiding others. This ambiguity suggests a continuum between fear and hope.

In addition to my print work, I have combined sculpture with an element of performance. On a grave maquette of sphagnum (peat) moss, I will continuously plant strands for two hours daily until the entire surface is covered. This gesture is intended to convey my observation of our apparent collective anxiety about death and to offset that by the introduction of living material.

As pain and grief are at once personal and universal, I hope to encourage the conscious support and connection of individuals through sharing experiences. I do this to challenge the current pervasive tendencies to project a highly polished and invulnerable version of oneself.

Work Cited

Rilke, Rainer Maria. *Selected Works: Poetry Translated by J. B. Leishman*, London: Hogarth Press, 1976. Print

Scarry, Eliane. *The Body in Pain*, New York: Oxford University Press, 1987. Print

Acknowledgements

There are many people I wish to thank for helping me get here today.

Liz Ingram, Sean Caulfield, and Daniela Schlueter, it has been an absolute honour being able to develop my work over the years under your kind guidance, support and supervision. Not only are you amazing professors and artists, but you are also some of the best human beings and mentors I could have ever hoped to have. Thank you from the bottom of my heart for everything, and especially the conversations, connections and experiences. At the end of my degree I can honestly say I feel the profound growth needed in order to carry on with my artistic endeavours- you have led me to this point.

Thank you also to Walter Jule, for the inspiring chats and gentle reminders about the importance of returning to the senses.

Gavin Renwick, I cannot imagine how different my experience at the University of Alberta would have been if I had never met you. You have opened my eyes to a beautiful thing called the collaborative spirit, and you have shown me the meaning and importance of being a Canadian on a deeper level than I had ever expected to know. You change lives with your extremely big heart. Thank you so much.

Thank you to the other wonderful members of my defense committee: Steven Harris, Joan Greer, and Andie Palmer. You are wonderful people full of beautiful words and inspiring thoughts that I will be taking with me. Steven, it was so special to have you there with me at the end as well as the beginning- you are very thoughtful and kind.

Steven Dixon and Marc Siegner, you two are the best print technicians in the world and I honestly do not know what I will do without you. I will miss you every single day- especially at teatime!

Blair Brennan, you are truly one of the kindest people I have ever known. Thank you so much for years of friendship and for helping me put up my show so beautifully. Thanks also to Adrian Emberley and Julie-Ann Mercer for all the install support, you are fabulous!

Sue Colberg, you are an amazing designer! I love your work and it is even more wonderful knowing you! Thank you so much for all your beautiful help!

Dawn McLean, special thanks to you for all the above and beyond support you have given me over the years. You are an absolute gem here and I am going to miss seeing and talking to you so much!

While away from the University of Alberta I had so much support from special individuals at the University of Dundee (DJCAD): my host supervisor, Paul Harrison, and Senior Academic, Mary Modeen. Special thanks for all you did for me while I was in Scotland. A huge thank you as well to my friends in Trout Lake (Dolphus Jumbo and all those at Sambaa K'e Dene Band). I will see you soon hopefully. Thank you also Joanna Foster and Madeline McKay- you will always have a

big place in my heart.

A very special thank you to David Scott Armstrong. Eight years ago you deeply inspired me with a new way to look at the world- it was printmaking. Following your kind words and advice is how I got here. I am so thankful for your friendship and mentorship- always.

To my fellow printmaking peers, past and present, thank you for all the conversations, daily kindnesses and kinship. You are a talented and special group of people who I will always remain connected to.

Morgan, Heather, Jon, Darian, Miriam, Emmanuel, Suzi and Andrew for your help, extremely thoughtful words and constant support throughout my time here and *especially* leading up to my show, thank you all so so much.

Grace, Wyatt, Agata, Ola, Michelle, Charlie, Jill, and Angela- I will not try to describe our relationships here. Please just know you have been my home away from home and I love you all dearly.

My dearest and supportive friends from Toronto: Sameena, Seth, Sharise, Anna, and Ankur, you all mean the world to me and I am always thankful for you nomatter how near or far.

Peter Verboom, there are no words, just thank you for the past eleven years of support, dear one.

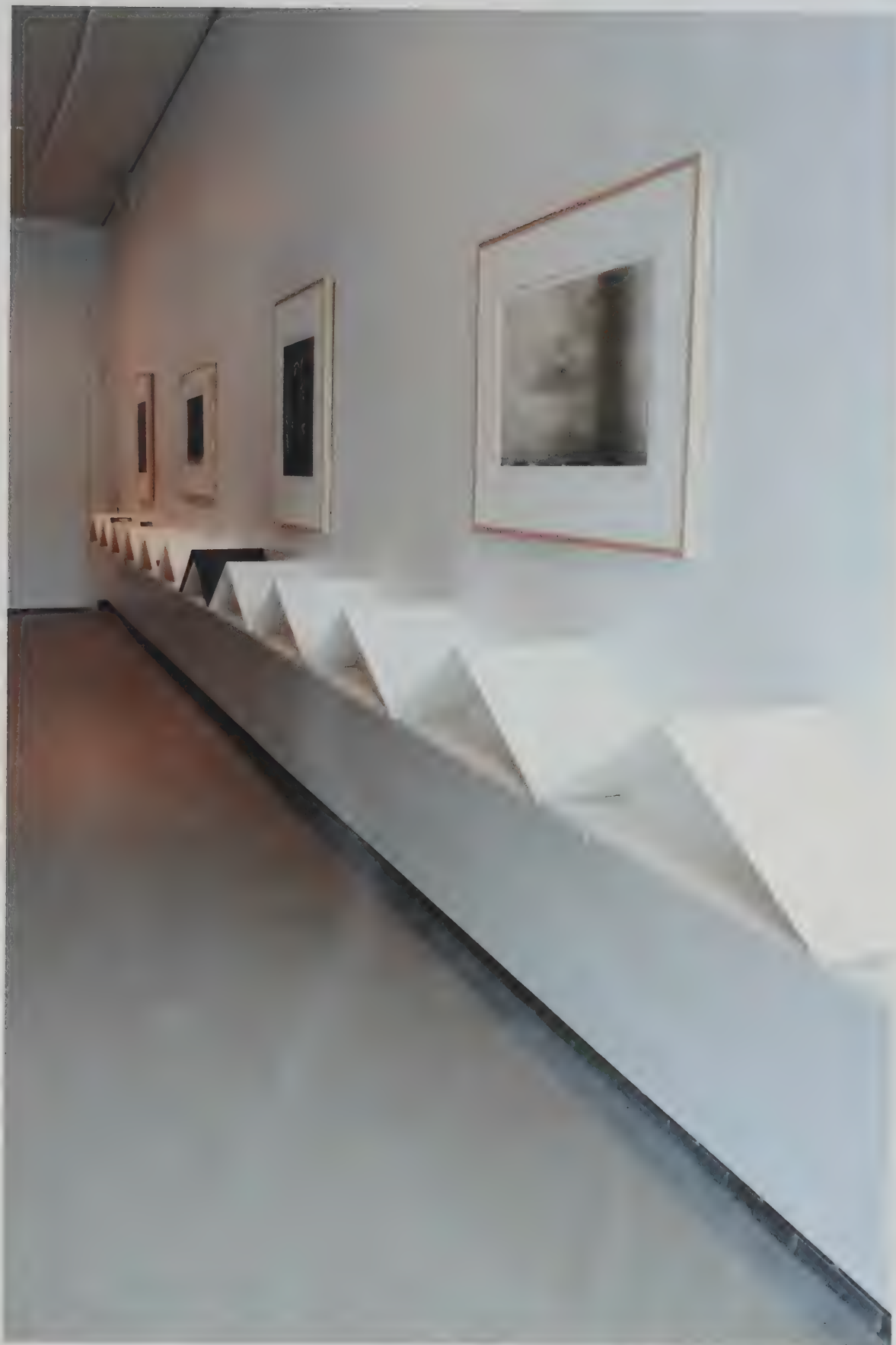
Finally, to my family: Mum (Diane Evaristo), Step-Father (Roger Evaristo), and Nanny (Betty Forrest), you are my heart and I love you the most. And also to my father, Kam Chan, for giving me so much to think about with regards to the importance of memory and the ways in which one chooses to live their life.

In closing my time at the University of Alberta, I would like to share something. The most significant moment I had during my education here was when I lost my grandfather, Ed Forrest, a man with whom my only regret is that our lifetimes intersected at opposite ends. I had always feared that upon his departure my ability to sense his love would die with him. To those viewers, friends and fellow students who have yet to lose a deeply loved one, I want to let you know that rather than die, it grew stronger. This beautiful occurrence in death is the most profound thing that I have discovered over these last four years, and I have art to thank for attuning me to it.

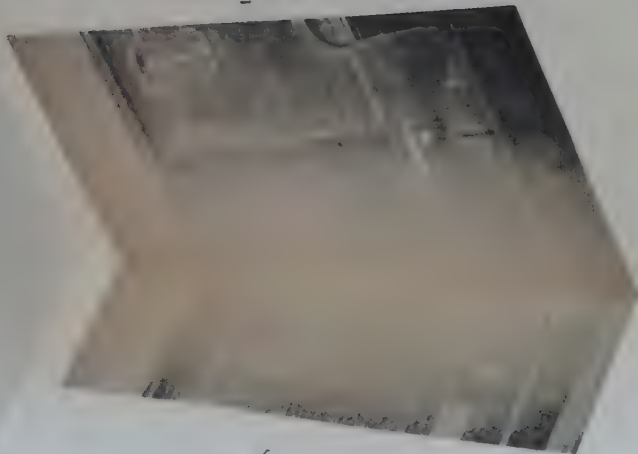
Quando Forrest-Claire —

felt breathless all day





to all knowledge of physical reality



in feeling extraneous





















